

MANITOBA CALLING

APRIL 1945





The Swelling Brook

Photo by Herb Daw.



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April

The old English poet Chaucer has expressed as well as anyone could do the spirit of spring, when April "with its showery sote, the drought of March has piercéd to the rote, and bathéd every vein in such liqueur of which virtue engendered is the flower". We quote from a perhaps imperfect memory; the language is that of the fourteenth century; and Canterbury is a long way from Winnipeg. But April still means spring to us in the middle west and we can say of it with Chaucer "then longen folk to go on pilgrimages".

In April, indeed, we get a move on. The ice in the Red River usually sets us an example, though this year it started its rampage in the latter part of March; our farms and gardens emerge black and soggy from their winter blanket, and everywhere is the music of running water. Miraculous changes appear in plants and trees, and much activity is manifest in the animal kingdom too.

Spring varies the habits of radio listeners, at least of those who are not shut in by sickness. There is the call of the great outdoors and there are new chores to be done around the house. It is the time of inner urgings, if not of wifely insistence, that something be fixed which has been held over since the fall. Then there are Easter bonnets, but these will already have startled the males before this issue of *Manitoba Calling* is distributed.

All this is introductory to what we really wanted to say in the first place: Numerous alterations in radio programme schedules will be made this month, some of them with insufficient notice to catch the radio columns. If, therefore, your favourite newspaper informs you that "The Adventures of the Pink Elephant" will be on at 7.30 p.m. and you tune in to discover that Maggie Wooflepuss is speaking on "Tea Leaves as a Tobacco Substitute"—don't be hard on the radio editor, it isn't his fault.

More Radio Memories

Further excerpts from letters received.

In our March issue we quoted from a number of entries submitted in response to our request for listeners' recollections of early days in broadcasting. An amusing reminder of the sombre drapes which covered the walls and ceiling of CKY's studio in the Sherbrooke Street telephone exchange in 1926 came to us in a letter from R. F. Chapman, of Ninga, Manitoba.

Paying well deserved tribute to the microphone duties performed by Miss Lilian Shaw (who now, as the Manager's secretary is responsible for the smooth running of the general office), Mr. Chapman writes:

"We must not forget her. She ably contributed her share to the building up of CKY. Speaking of Miss Shaw reminds me of an incident which happened to me when CKY was young. I was directed to broadcast a message to the farmers of Manitoba. I did not prepare a script. (Scripts were not insisted upon in those days). I met Miss Shaw who very kindly introduced me to the mike. You will recall how the old studio was all draped and so still—kind of boogy-like. However, I got going and for two minutes was doing fine. I paused a moment for breath, and glanced around. How did I know but hidden in the depths, enshrouded in the gloom, a banshee might spring out upon me? At the same time, recalling our old friend Bradbrook's expression 'it was like talking through a knot-hole in a coffin.' That finished me. I retired from that darned place with all the dignity I could muster. I did not encounter Miss Shaw at the exit, nor did I desire to do so. She must have got a real thrill out of that noon broadcast which was never completed. On my arrival home, my friends who heard the start, wanted to know what happened. I told them that a couple of fuses had blown, and they believed me. So I let it go at that. Good old CKY has come a long way since those days. . . ."

Veteran Listener

W. J. Cooper, of Steep Rock, Manitoba, was one of CKY's most loyal and frequent correspondents in the first decade of broadcasting. It was a pleasure to hear from him again when he sub-



Radio Receivers looked different in 1927

mitted the following in our "Radio Memories" contest:—

"My experiments in radio go back to the days when it was called wireless telegraphy. I think it was in about 1916 that I got some spark coils and rigged up a spark set. For a detector I used two carbon blocks filed to a sharp edge. They stood on end and a fine needle was laid across the sharp edges. Our two stations were only a couple of hundred yards apart, but the junk actually worked.

"My next experience came in about 1922-1923. Radio stations were springing up all over the continent. There were several stations operating in Winnipeg. (2 in 1923). They quit when CKY took over broadcasting in Manitoba in 1923. My first set was almost entirely home-made, with the exception of the tube, socket, phones, and batteries. It took up all the space in a cabinet almost as big as a suit-case. The hook-up was a spider-web 3 circuit, single tube. After many nights' efforts it was made to work. The first

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CKY Studio in 1928



The fashion then was to drape the walls and ceiling, and cover the floor with heavy carpet to kill the echoes. Today, studios are lined with fireproof porous panels which do not cover the entire wall space.

reception heard over it was the voice of the announcer (now editor of Manitoba Calling). He closed by saying 'goodbye everybody' and by blowing the call letters CKY on a whistle. . . . "One of the big drawbacks of the early radio sets was that there were too many controls for anyone but the builder to know how to operate. One of the well known super-heterodyne sets had about 50 knobs, dials, verniers, jacks, switches and a couple of meters Hardly anyone but the demonstrators could operate them. However, with the coming of sets with fewer controls, business soon picked up. . . . CKY was responsible for many pioneer achievements in Canadian broadcasting. Programmes were picked up by a listener's receiving set in

Winnipeg. (Actually two sets, one in Fort Rouge and one on Atlantic Ave., operated by Manitoba Telephone System officials). One night they broadcast the Night Hawks programme from WDAF in Kansas City."

Yes, with the receiving sets established at opposite ends of the city so that whichever happened to be the more clear of local interference might be used, programmes from many stations in the United States were received, conveyed to CKY by telephone lines, and re-broadcast for the benefit of the large number of listeners whose inferior sets did not reach such distances. No other station in Canada performed re-broadcasting as frequently and regularly as did CKY in those days. Having the advantage of unlimited telephone line facilities and

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CKY - University of Manitoba Broadcasts - CKX

(22nd Year on CKY)

MONDAY — 5.15 p.m.

- April 2.—Industrial Markets for Farm Products—J. A. Martin, Professor of Chemistry, Brandon College.
April 9.—The Political Framework for Post-War Planning—J. R. Mallory, Assistant Professor of Economics, Brandon College.
April 16.—A Philosophy for Reconstruction—J. R. H. Forrester, Assistant Professor of Philosophy, Brandon College.
April 23.—Time—M. W. Johns, Professor of Physics, Brandon College.
April 30.—Title to be announced—E. A. Birkinshaw, Professor of Mathematics, Brandon College.

WEDNESDAY — 5.15 p.m.

- April 4.—At Home with New Zealanders—J. W. Chafe.
April 11.—Believe-It-or-Not Spots of New Zealand—J. W. Chafe.
April 18.—Australia: Its Natural Resources and Future Possibilities—H. Oldham, British Trade Commissioner.
April 25.—South Africa's Trek to Tomorrow—Captain Ronald Thompson.

FRIDAY — 5.15 p.m.

- April 6.—Bach for Violin—Concerto for two violins with String Orchestra, recorded by Menuhin and Enesco.
April 13.—Bach for Piano—Italian Concerto, recorded by Artur Schnabel, Prelude and Fugue in C sharp, recorded by Myra Hess; Fantasia in C minor, recorded by Iturbi.
April 20.—Bach for Voice—"It is Fulfilled," recorded by Marian Anderson; "Jesu Joy of Man's Desiring," recorded by Temple Church Choir, London; Selections from St. Matthew Passion.
April 27.—Bach for Chamber Orchestra—Brandenburg's Concerto No. 5, for Piano, Violin and Flute, recorded by Cortot (pianist), Thibaud (violinist) and Cortet (flautist).

sharing with all stations in those early years immunity from copyright and other restrictive legislation, CKY was unique in this type of service to its listeners.

Mr. Cooper concludes his interesting letter with a reminder of a form of interference happily not so general today:

"What a comfort it is to listen to radio now as compared with listening 20 years ago. At that time, if there were a dozen or so radios in your immediate vicinity an evening's entertainment was problematical. Almost every receiving set used regeneration in some form or other. If some of your younger listeners today could have heard the noise from those sets, they might well imagine that an air raid was in progress."

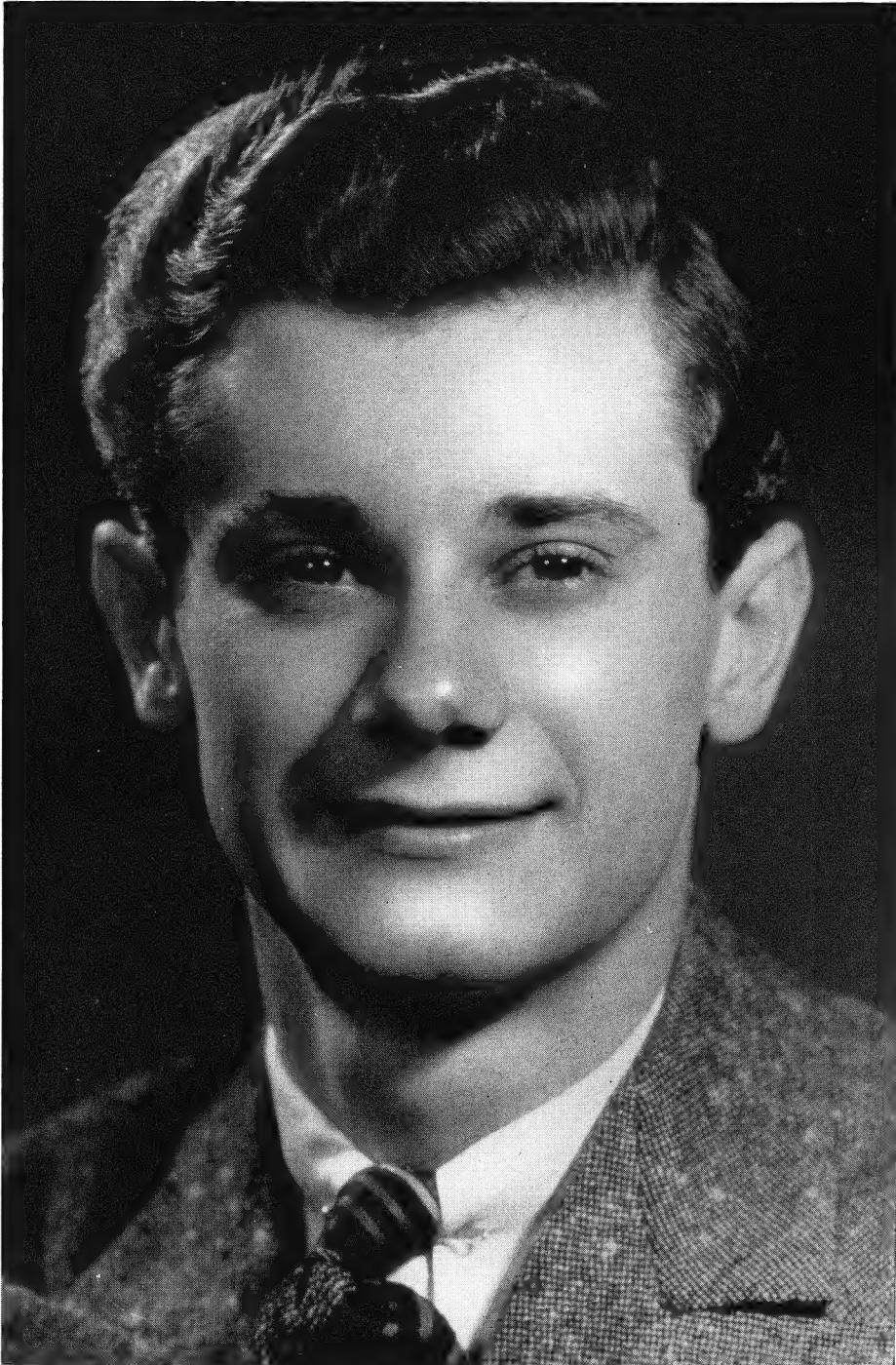
CKY OPERATOR WOUNDED

Private Harry Sanders, former CKY control operator, was wounded in action on March 6th. We are happy to know that he is now in hospital and recovering nicely. He has written to us describing his encounter with a German machine gunner and his subsequent success in crawling away from a particularly hot spot. His wounds do not appear to have been serious and we are hoping that he will suffer no after effects.

★ ★ ★

A vast radio receiver market in which 65% of the present radio families in America will buy new sets, will open up after the war, it is revealed in a study conducted by an independent research firm, Stewart, Brown & Assoc., for the Sylvania Electric Products Inc.

One of the Happy Gang



Eddie Allen, vocalist and accordion player, was a boy soprano at 14 and now sings a light baritone. He won a gold medal for accordion at Canadian National Exhibition.

Eight Years On the Air

By "PEGGY"—CKY's Shopping Reporter

Yes, I believe it's about eight years since that first afternoon, which now seems so very long ago, when I first stood before the "mike" with shaking knees, hoping against hope that a woman's voice would be tolerated by enough people to justify my idea of the type of woman's radio programme I was just "itching" to put on. At that time everybody in western Canadian radio seemed to have come to the conclusion that women's voices in western Canadian radio, except for participation in plays and so on, perhaps, were "out". It was generally believed that women would not tolerate their own sex in front of the "mike". Although I was decidedly discouraged by the radio men I interviewed, still I had hopes, that perhaps my idea would succeed, yes, with my own sex, because my type of radio programme was designed for women. You see, a wee small voice told me that women don't mind listening to their own sex, provided that the speaker is at least sincere in the work she's trying to do. And I must say the confidence I placed in my own sex was justified. They supported me in the work I wanted to do, amazingly. I think I have proven, to my own satisfaction at least, that women don't mind listening to a woman at all, provided that the latter is sincere, and that she discusses the problems in which womankind is interested: philosophy of life, home making, household hints, recipes, fashions, husbands, etc.

And so, it is because my programme is supported by women that it is still on the air. And the women who have supported my type of radio programme have helped the cause of women along . . . have helped to establish the fact that women can have a place in the radio sun. So you see, the women who will come after "Peggy" in Western Canadian radio will benefit by the support "Peggy" received from the woman radio audience, when she more or less pioneered in the radio field, in Winnipeg and hereabouts at any rate. Don't tell me, therefore, that women aren't loyal



"Peggy" at Home

Mrs. Ernest J. Quinn reading over a script with her children, Wilton and Brenda.

to their own sex . . . I have found it to be otherwise.

Perhaps this is as good a time as any to break down and confess that the character "Peggy" I have tried to create is not myself at all. "Peggy" in a way is the type of woman I would like, myself, to be and the type of woman that I rather imagine most women listening in would like to be. The radio character "Peggy" seems to me to be rather a happy individual, a woman who stands up to her problems, faces them, and solves them: who solves them because she believes that most problems can be solved if one assumes the right mental attitude toward such problems. I assume when writing my radio scripts that every woman listening in has some problem to solve . . . an erring husband, financial worries, or maybe just an unhappy disposition. But whatever the problem, it can be solved if enough faith in the ultimate happy solution of such problem is put into the life involved . . . at least this character "Peggy" I have been privileged to create believes so. She may be wrong . . . but I doubt it.

And what has this character "Peggy"

They Met in Stalag VIIa . . .

From Paris, France, CKY has received a letter written by Lucien Villatte, who asks to be put in touch with the relatives of Brian Hodgkinson, CKY announcer who has been a prisoner of war in Germany since his Spitfire was brought down in flames in 1941. Following is a translation of Mr. Villatte's letter:—

Paris, 30 December, 1944.

Sir,

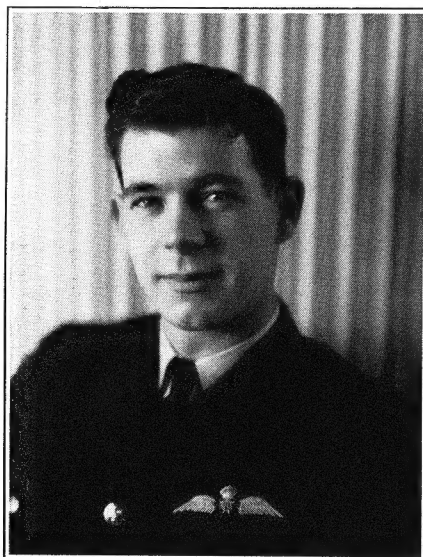
I would be very grateful to you if you could put me in touch with Brian Hodgkinson's family. This request may appear somewhat indiscreet. Here is a brief exposé of the reasons which motivate my request.

We met in Stalag VIIa in Germany, where, for many months, we were together and we became great friends. We were separated in the summer of 1942 following camp changes. I had the luck of returning to France a year ago where I am enjoying absolute liberty, following the exploits of your armed forces and those of your allies. I would therefore be very happy to receive news of my grand comrade, and he having communicated his address to Radio Winnipeg, I, in turn, am taking the liberty of addressing myself to you.

I offer my excuses for having written you in French, but my knowledge of the English language is so restricted that it does not permit my use of it.

With my most heartfelt thanks, I offer you, sir, my distinguished salutations and the greetings of a Frenchman—friend and admirer of the Canadian people.

Lucien Villatte,
107 Rue du Chevaleret,
Paris 13, France.



BRIAN HODGKINSON

CKY has, of course, been pleased to comply with Mr. Villatte's request and offers him hearty congratulations on his safe return to his native land. A copy of Manitoba Calling is being mailed to him each month in the hope that he will find in it many reminders of his conversations with Brian Hodgkinson.

been trying to get across in her point of view? I have to think hard here to really analyze "Peggy's" ravings for these many years. Well, in a way I think "Peggy" is trying to get women to work more closely together We women must learn to work as closely together as the men (bless them) do. There are problems relating to equal opportunities for women, yes, in the business world . . . salary problems . . . (A woman is worth as much as a man provided she can do the job.) There is the problem of more equal distribution of the marriage responsibility, and so on.

In 1937, "Peggy's Point of View" programme went on the air originally

as a sustainer at CKY for four weeks.

To the subsequent sponsors I shall always be grateful.

In closing I might remark that no longer do I make the Peggy programme . . . the listeners make it for me . . . they send me the poems I use . . . they send me most of the recipes I use . . . they send me the household hints. . . . In other words they're trying to help me to create and maintain this "Peggy" character. The announcers pick our theme songs . . . our music. . . . you, the listeners, send me the material. So here's hoping you continue to listen to OUR programme, "PEGGY'S POINT OF VIEW".

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PROGRAMMES

15000 Watts

CKY WINNIPEG

990 Kilocycles

*Radio programmes are subject to change without notice. The following items are listed as a guide to some of the most popular features. For more details see Winnipeg daily newspapers. Daily programmes are shown in heavy type. Those marked * run on weekdays. Those marked † are on weekdays except Saturdays. All times Central Daylight.*

SUNDAY

- 9.00—CBC News—CBC.
- 9.45—Sunday School of the Air.
- 10.00—Neighborhood News—CBC.
- 10.30—The Way of the Spirit.
- 11.00—Church Service.
- 12.25—News.
- 12.30—Canadian Composer Series.
- 1.00—CBC News—CBC.
- 1.15—Anzac News Letter—CBC.
- 1.30—Religious Period—CBC.
- 2.00—New York Philharmonic Orch.—CBC.
- 4.00—CBC News.
- 4.03—H.M.C.S. Chippawa Band (Alt.).
- 4.03—Navy Reports. (Alt.)
- 4.30—Singing Stars of Tomorrow—York Knitting Mills.
- 5.00—Ozzie and Harriet—International Silver.
- 5.30—B.U.P. News.
- 6.00—Serenade for Strings.
- 6.30—"L" for Lanky—Can. Marconi Co.
- 7.00—Church Service
- 8.00—Stage "45"—CBC.
- 8.30—American Album—CBC—Bayer Aspirin.
- 9.00—CBC News—CBC.
- 9.15—Song Recital.
- 10.00—Choristers—CBC.
- 11.00—BBC News Reel—CBC.
- 11.30—News Time and Sign Off.

MONDAY

- * 7.00—News.
- * 7.05—The Clockwatcher.
- * 7.30—News.
- * 8.00—CBC News—CBC.
- † 8.05—Eight-o-Five Show.
- † 8.30—Breakfast Club.
- † 10.00—Road of Life—CBC—Chipso.
- † 10.30—Soldier's Wife—CBC—W.P.T.B.
- † 10.45—Lucy Linton—CBC—Sunlight Soap.
- 11.00—BBC News—CBC.
- † 11.15—Big Sister—CBC—R.nso.
- † 12.15—Happy Gang.
- † 1.00—News and Messages.
- † 1.30—CBC Farm Broadcast—CBC.
- † 2.00—Woman of America—CBC—Ivory.
- † 2.15—Ma Perkins—CBC—Oxydol.
- † 2.30—Pepper Young's Family—CBC—Camay.
- † 2.45—Right to Happiness—CBC—P. & G.
- † 3.00—The Liptonaires—Lipton Co.
- † 3.15—CBC News—CBC.
- † 4.30—Front Line Family—CBC.
- 5.00—Men in Scarlet—Lowney Co.
- 5.45—Your Favorite Songs—Bee Hive.
- 6.00—B.U.P. News—Imperial Oil.
- † 6.30—CBC News.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—Coca Cola Music Club—CBC.
- 8.00—Lux Radio Theatre—Lever Bros.—CBC.
- 9.15—Canadian Roundup—CBC.
- 10.30—Harmony House.

TUESDAY

- 9.15—Peggy's Point of View.
- 9.45—The Voice of Inspiration.
- 6.00—B.U.P. News—Imperial Oil.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—Big Town—Sterling Products—CBC.
- 7.30—Citizens' Forum—CBC.
- 8.00—John and Judy—Ponds.
- 8.30—Fibber McGee and Molly.
- 9.30—Kla-How-Ya-Tillicum—CBC.
- 10.30—Classics for Today.

WEDNESDAY

- 5.00—Men in Scarlet—Lowney Co.
- 5.15—University Lecture.
- 5.45—Your Favorite Songs—Bee Hive.
- 6.00—B.U.P. News—Imperial Oil.
- 7.00—Jolly Miller Time.
- 8.30—Curtain Time—Tuckett's Ltd.

THURSDAY

- 9.15—Peggy's Point of View.
- 6.00—B.U.P. News—Imperial Oil.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—Studio Strings—M.T.S.
- 7.30—Voice of Victor—R.C.A. Victor.
- 8.00—Kraft Music Hall—CBC—Kraft Cheese.
- 9.00—CBC News—CBC.
- 10.30—Music of the New World.

FRIDAY

- 5.00—Men in Scarlet—Lowney Co.
- 5.45—Your Favorite Songs—Bee Hive.
- 6.00—B.U.P. News—Imperial Oil.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—This is Our Canada—Purity Flour.
- 7.30—Musical Mail Box.
- 8.00—Waltz Time—CBC—Sterling Products.
- 9.30—Eventide—CBC
- 10.00—Soliloquy—CBC.
- 10.30—Vancouver Playhouse.

SATURDAY

- 8.30—Early Birds—Eveready.
- 9.00—CBC News—CBC.
- 9.15—Peggy's Point of View.
- 9.45—Morning Devotions—CBC.
- 10.30—Manitoba Schools Orchestra.
- 11.30—Studio Strings—Man. Tel. System.
- 12.00—Studio Party.
- 2.00—Orchestra of the Nations—CBC.
- 6.00—B.U.P. News—Imperial Oil.
- 6.30—British Variety Show.
- 7.30—Share the Wealth—Palmolive.
- 10.00—Leicester Square—CBC.
- 10.30—Prairie Schooner.
- 11.00—CKY Dance Orchestra—CBC.

The National Barn Dance on CKX



Here is genial Joe Kelly, one of the stars of the Saturday night "National Barn Dance," sponsored by Miles Laboratories.

Right: Pat Buttram whose gags keep the Barn Dance audiences in stitches.



Left: Lulu Belle and Scotty have long been favourites and their popularity never fades.

Forecasts of Broadcasting

By D. R. P. COATS.

Music has always been "broadcast", in the sense that since it was first played upon the most primitive instruments it has fallen on all ears within its range indiscriminately—upon those of people who enjoyed it and those who didn't, alike. It has soothed the savage breast and it has driven folks to suicide. The same music which starts my canary singing causes my dog to sit up on his haunches and howl, which is an example of one program producing two effects, for I am convinced that the dog's howl is one of sheer misery.

The dream of conveying music by electrical means to people beyond the normal range of the singers or instruments came to men and women of inventive genius long before its complete fulfilment as we have it today in that which we call broadcasting. Even before electricity was thought of as a medium for the purpose, clever people dreamed of a day when music would be sent from concert halls into private homes.

Prophecy

The name of Frances Ridley Havergal is familiar enough to musicians. Daughter of the great William Henry Havergal, she was born in 1836. Before the telephone was invented, she wrote this remarkable prophecy in a letter to a friend: "Yes, I should like to give you abundant musical payment if only a dream of mine could be carried out. I dreamed (really) that someone had invented a 'phonoduct' by which music could be laid on like gas, or water, and at any distance. Fancy having it laid on from Exeter Hall with a little oratorio tap in one's drawing room, so as to hear the 'Elijah' all alone in the twilight. Can you imagine anything nicer?"

Then, there is the oft-quoted nineteenth century prediction in that wonderful story of the year 2000, "Looking Backward", by Edward Bellamy. "Crossing the room, she touched one or two screws, and at once the room was filled with the music of a grand organ anthem . . . 'There is nothing in the least mysterious about the music!' she said, 'It is

not made by fairies or genii, but by good, honest, and exceedingly clever human hands. We have simply carried the idea of labor-saving by co-operation into our musical service as into everything else. There are a number of music rooms in the city, perfectly adapted acoustically to the different sorts of music. These halls are connected by telephone with all the houses in the city whose people care to pay the small fee, and there are none, you may be sure, who do not."

MUSIC BY ELECTRIC TELEGRAPH



"Punch"—1849

Edward Bellamy won great fame by his "Looking Backward", but an old volume of "Punch" discloses that his idea was by no means new, for in 1849, 27 years before the telephone was invented, Punch published a drawing of a lady seated at a table upon which are three instruments curiously resembling our mantel model radio receivers. Beneath the drawing is the text, quoted in part, as follows: "It appears that songs and pieces of music are now sent from Boston to New York by Electric Telegraph. . . The grand point of the invention seems to be that, if songs can be carried along the lines, our popular vocalists may treble or quintuple their pre-

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sent salaries, by singing in four or five places at once . . .”

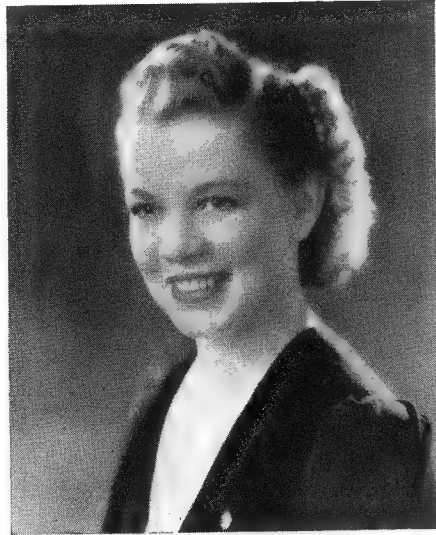
We sometimes speak of radio and its influence upon the musical profession as if radio had come upon us overnight and caught us napping. Actually, the record shows that the musical world had plenty of warning that electricity would some day change the manner of producing music in the home. If Bellamy's warning were not enough, we had many others which should have set us furiously to think.

In 1907, a popular magazine published several pages of description relating to an elaborate machine called the “Dynamophone”, “an electrical invention for producing scientifically perfect music.” The Dynamophone was a generator of musical tones working on the principle of the dynamo and capable of delivering its music over telephone wires to people's homes.

What is even more interesting than the electrical system involved, for radio has made that seem crude enough, is the author's opinion on the sociological significance of the machine. He predicted a “new era of music—what may be called, indeed, the democracy of music.” He foretold that a dozen or twenty highly skilled performers might easily supply thousands of restaurants, churches, schools, and homes, with music, and he noted its probable effect upon the professional musician in the labor market. That was a dozen years before radio broadcasting arrived, and yet, when it did come, broadcasting found no crib ready to receive it. It seemed to be born into a so-called civilized family which behaved as if the baby's arrival had been quite unexpected. Nothing was ready for it. No-one had paid attention to the prophets and prepared for the child.

So, today, there are hints of new things to come after the war—television, freed of present handicaps, improved transmission and reception of musical entertainment, marvellous applications of radar, etc. When these babies are brought to us, however, we shall be in a somewhat better state of preparation because of our experience gained since the inventive stork embarrassed us with the infant radio. The babies in

TALENTED, AND CHARMING, TOO



Beth Lockerbie

One has only to hear Beth Lockerbie on the radio to know that she is a highly talented, well trained speaker. Graduating from Emerson College, Boston with the degree of Bachelor of Literary Interpretation, she had her first radio experience in that city. Her birthplace is Regina, however, so she came back to Canada and performed on many programmes at Calgary. Six years ago she arrived in Winnipeg and was immediately kept busy with platform recitals, CBC network and local radio shows, and with teaching the art of elocution. She has won several medals, has played all the characters herself in a number of stage productions, and she is unquestionably a credit to Canadian broadcasting. In her duties as an announcer at CKY she is capable and sincere.

question are in fact, already born. Our problem will be rather to adopt them and bring them up. They have been perfected in war service: we must find ways to apply them to peace and the pursuit of happiness.



By L. T. S. NORRIS-ELYE, B.A. (Cantab.), Director, Manitoba Museum.
(4th and concluding article)

In previous numbers of "Manitoba Calling" I have given the names of several old terms for assemblies of birds and mammals. Incidental to these two groups, I also gave some technical terms for carving various animals at the dining table—a sort of carver's vocabulary. While I have no additions to make to the carver's vocabulary I should remind you of two quite ancient household terms which have not yet died out; we still refer to a "caste" of bread, and still more generally used is a "cluster" of grapes.

With some of the collective nouns for people, we are quite familiar. While these are very ancient, we seldom stop to reflect upon the antiquity and interesting sources from which our language has descended. Among such terms as are in common use today may be mentioned a crowd of people, a congregation in church, an audience at a meeting or concert, a rabble, team in competitive games, a reception at social functions, a levee at court, an assembly, a session of a legal court or parliament, assizes, etc.

Of those I am about to enumerate, it is doubtful if even one of my readers will have heard of more than one term and that is a "bevy" of ladies or of beauties, which is still in common use among people with a moderate vocabulary.

Of	
Beggars.....	a fighting
Boys.....	a blush
Butlers.....	a draught
Cobblers.....	a drunkenship
Cooks.....	a temperance
Cuckolds.....	an incredibility
Foresters.....	a stalk
Friars.....	a skulk
Harpers.....	a melody
Hermits.....	an observance

Hunters.....	a blast
Husbands.....	a multiplying
Knaves.....	a rayful (i.e. a netful)
Ladies.....	a bevy
Pardoners.....	a lying
Pedlars.....	a malpertness
Pipers.....	a poverty
Porters.....	a safeguard
Princes.....	a state
Serjeants.....	a sultittie
Sompners.....	an untruth
Revellers.....	a rout
Tailors.....	a disguising
Thieves.....	a skulk
Tinkers.....	a wandering
Wives.....	a nonpatience
Women.....	a gaggle

As in former lists, many of the terms are intentionally and obviously descriptive, for instance a fighting of beggars or a blush of boys (boys used to blush in the "good old days"), while others are deliberately cynical and hark back to the days when all of a married woman's property belonged absolutely to her husband. Imagine a man stating openly today that there was a nonpatience of wives meeting at his house!

It is not a mere chance that certain terms are used for two classes such as a gaggle of geese and of women, a skulk of friars and of thieves, and a bevy of quail and of ladies.

Some of the classes of persons need an explanation. A cuckold is a woman who was also known as a "scold". She was a noisy and quarrelsome nagger who was a nuisance to her husband and her neighbours. This was usually corrected by strapping her in the village or town cucking (or ducking) stool. Most villages possessed one of these at the margin of a pond. I have an old engraving of one in actual use and very fully occupied. It was like a long see-saw with a chair and strap at the pond end.

~ MANITOBA CALLING ~

By raising the land end, the shrieking occupant was immersed completely so many times to the great entertainment of the local populace. In 1572, at Kingston-upon-Thames, the following account was rendered:

	s.	d.
The making of the cucking stool	8	0
Iron work for same	3	0
Timber for same	7	6
Three brasses for same and three wheels	4	10
	£1	3 4

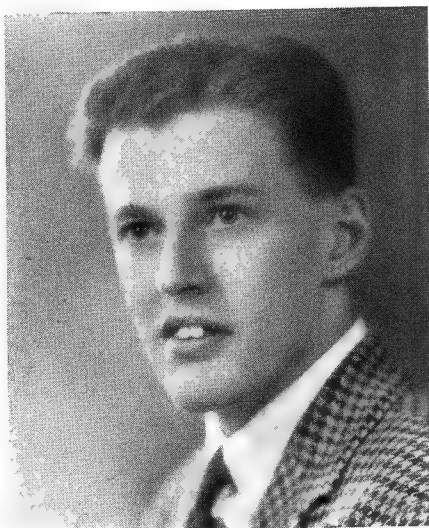
In 1636, at Gravesend, two shillings were paid to porters for ducking Goodwife Campion. The price must have gone up, or many porters were employed, as only four pence were paid in 1625 at Marlborough for helping at the cucking of Joan Neil. At Liverpool the cucking stool was in use just prior to 1803.

In the days of yore, foresters were not what they are today. Scientific forestry was unknown and their work consisted of preserving the game from poachers, watching the habits and territories of the game and playing a major part in "showing" the game to their masters on the great hunts and getting the game home afterwards. This explains the term a "stalk". A "blast" of hunters of course refers to the various blasts upon the hunting horns which played a somewhat complicated part in the etiquette and signalling system of the hunt.

How the term a "temperance" of cooks came into use, I can only guess. It is well known that many hard-worked cooks become rather stout and eat exceedingly little. It is often suggested that they inhale their nutrition instead of eating it! Their poor appetites are perhaps the psychological result of constantly seeing vast amounts of food. Perhaps the temperance refers to moderation in the matter of food.

A sompner (strictly a sompnour) was a petty court official who served summonses, etc. I cannot discover the origins of malpertness and sultittie. Malpartness may be connected with mal (evil or offensive) and pert (frivolous) and I strongly suspect that sultittie is not exactly complimentary when applied to sergeants. It maybe connect with the word insult.

CKY CONTROL OPERATOR



Don Robertson

Born in Winnipeg, Don was educated at Grosvenor, Robert H. Smith and Kelvin Schools. Not waiting for his military call, he enlisted in the R.C.A.F. at the minimum acceptance age of 17½. He was being trained as a pilot but when informed that there was an excess of pilots and a shortage of air gunners, he voluntarily remustered. On finishing his training at Mont Joli, Quebec, he was transferred to the Air Force Reserve. He joined CKY's technical staff early in February of this year.



LORRAINE DAUM LEAVES CKY

Employed for several years in the Public Relations Department of CKY, where she had much to do with the distribution of Manitoba Calling as well as performing stenographic duties, Miss Daum is leaving Winnipeg to join her sister in Vancouver. The good wishes of the entire staff of CKY go with her.



COMMISSIONED

Gordon Ballantyne, former transmitter operator of CKX, has won his Commission in the R.C.A.F. and is being congratulated by his many friends at both CKX and CKY.

VERSATILE ANNOUNCER



Kerr Wilson

Violinist, pianist, baritone singer, announcer . . . Kerr Wilson of CKY's staff is all these, to which are added good looks and a very pleasing personality. Born in Winnipeg, Kerr attended Principal Sparling, General Wolfe and Daniel McIntyre schools. For a number of years he studied violin and made sufficient progress to take high marks in the concerto class at the Manitoba Musical Festival. His singing commenced at Daniel McIntyre, under the tutelage of Ethel Kinley, to whom so many Winnipeg singers—and many audiences, too—owe so much. Kerr sang in church choirs and in the course of time re-entered the Manitoba Musical Festival, to capture top honours in the operatic class. He has sung in many school productions of Gilbert and Sullivan operas, playing leads in *The Gondoliers*, *Mikado*, *H.M.S. Pinafore*, and others. His engagement at CKY began in the commercial department, but it was inevitable that his vocal abilities should make him an announcer as well as baritone soloist in numerous programmes. Equally competent on the concert platform and at the microphone, Kerr Wilson is a young man with a future. He is married and is the daddy of a bouncing boy.

THE LISTENER WRITES

CKY and CKX are always pleased to receive letters from their listeners. Suggestions and criticism are given careful consideration with a view to improving the broadcasting service. Attention can be given only to correspondents who include their names and addresses.

WANTS POEMS—"There used to be a programme of poem recitations every Friday at 7.00 p.m. I was very sorry when it stopped. Readings, both prose and verse, are one of the nicest uses to which radio can be put, I think. . . ."
—Steinbach, Man.

SUGGESTS NEW TRAINING FOR ANNOUNCERS — "Most of your announcers ought to have their heads examined, as the saying goes. They usually sound as if they're talking to themselves. Let them go out and swing a pick-axe every other day and they might sound more natural. . . ."
—Steinbach, Man.

(Our correspondent's suggestion is being considered, but we don't think downtown Winnipeggers will see our announcers marching to daily pick-axe parade. —Ed.))

MORE OLD TIME MUSIC—"My suggestion is that you find time for one hour more of old-time songs and music each day. Seventy-five percent of the people play every old-time programme they can find on the air during the day and evening. . . ."
—Winnipegosis, Man.

SINGING COMMERCIALS—"If those morons continue messing up the air with their idiotic jingles, here's one listener that won't be paying a radio license next year. . . ."
—St. James, Man.

LIKES MAURICE BEDARD — "We think Maurice should be commended for cheering us up in the mornings. His programme is O.K. with us. . . ."
—Winnipeg.

NO SOAP—"I wouldn't mind the soap dramas so much if they wouldn't throw in so many long advertising plugs. Otherwise, the plays are good and it seems to me the sponsors would get more credit and goodwill if they didn't take so much time to glorify their products. . . ."
—Winnipeg.

The Balladeers



Heard in "Jolly Miller Time", sponsored by the Maple Leaf Milling Company, on CKY Wednesdays at 7.00 p.m.

CKY HEARD IN FAR SOUTH

Freak long distance radio reception is as old as radio itself, but it is still interesting when the odd letter comes to CKY reminding us that such things do happen.

Latest, is a letter from T. J. Kendrick, stating that he heard CKY on Norfolk Island. He writes:—"It is with pleasure that I report reception of your station on 990 kcs. It was at 8 a.m. your central war time, Thursday 14th, December last. I heard recorded music, then an announcer saying 'Good morning' and starting a new show at 8.06 a.m. There were some advertisements, a recording by Tommy Dorsey and his band, then an announcer giving a preview of the day's programmes . . . It was received at Norfolk Island, which is 600 miles north-west of New Zealand. I am a wireless operator myself, in the R.N.Z.A.F. The

receiver used was an 8 valve R.C.A. set."

The airline distance from Winnipeg to Norfolk Island is approximately 8,000 miles.

Mr. Kendrick, who is an ardent "DX" fan, meaning one of the fraternity who try to break long distance radio records, asks us to verify his reception. This we have been happy to do.



Radio Set Age Classifications

Of the total number of sets now in the United States (48,298,000), the study showed that receivers fell into these age-classifications as of October, 1944:

Two years old	8.7%
Three years old	12.3%
Four years old	18.0%
5 to 7 years old	31.8%
8 to 11 years old	16.8%
11 or more years old	12.4%

—"Broadcasting", Washington, D.C.

MANITOBA CALLING

THEY CALL THEM "LUM AND ABNER"

There are two people called "Lum and Abner" in the small town of Anaheim, California, according to a fan letter received by Chet Lauck (Lum) and Norris Goff (Abner). The proprietors of a combination blacksmith shop and hardware store have been so dubbed by the people in the town. "They don't actually look like you," the letter ran, "but their store — like the Jot 'Em Down Store—is a kind of meeting place, and people have just formed the habit of calling them 'Lum and Abner' instead of by their real names." A cordial invitation was extended the real Lum and Abner to visit their namesakes.

In their next RKO picture, Chet Lauck and Norris Goff (Lum and Abner) will appear on the screen for the first time as the young men they really are. The story will begin, in retrospect, in their youth and carry them through the Gay Ninety era until they become the loveable old codgers they have created.



WILF DAVIDSON ON B.B.C.

Wilf Davidson of CKY, now in the public relations branch of the Canadian Army overseas, is being heard frequently in "B.B.C. Newsreel", on the C.B.C. network.



"Thirty-six million families now populate the United States. Eighty-three percent have home radios. The number of families will increase at the rate of about 1,000,000 a year for the first five or six years following the war. Returning veterans will marry and set up new homes while others, already married but living with their families, will set up housekeeping for themselves. All of them will want radios. Add this to the steady increase in home radio ownership apparent before the war and the average turnover rate of seven years. Simple arithmetic gives the seemingly startling total of 100,000,000 radios including automobile sets."

—"Broadcasting", Washington, D.C.

PROGRAMMES CKX Brandon

1000 Watts—1150 Kilocycles

Letters following certain items are initials of days of the week on which the features are broadcast.

SUNDAY

- 9.30—Strength for the Day.
- 10.30—Living Water.
- 11.00—City Church Service.
- 12.30—Young People's Hour.
- 1.30—Canadian Lutheran Hour.
- 5.00—Hall of Fame.
- 6.30—L for Lanky.
- 7.30—Music for Canadians.
- 8.00—Radio Readers' Digest.
- 8.30—Star Theatre.

MONDAY

- 8.30—Breakfast Club (MTWTF)
- 6.15—Spotlight (MWF)
- 6.45—Patterns in Black and White.
- 7.30—Blind Date
- 8.30—Information Please.
- 9.00—Contented Hour.
- 10.15—Listen to Leibert.

TUESDAY

- 7.30—Gospel Messenger.
- 9.30—Morning Devotions (TT)
- 9.45—Capsules of Melody (TWT)
- 12.55—Exp. Farm Talk (TT)
- 6.15—Secret Service Scouts (TT)
- 7.00—Schubert Choir.
- 7.30—Alan Young.
- 9.00—Bob Hope.
- 9.30—Treasure Trail.

WEDNESDAY

- 12.45—Claire Wallace (MWF)
- 3.00—Tea Time Tunes (MTWTF)
- 6.30—Adventures of Ellery Queen.
- 7.00—Jack Carson.
- 7.30—Musical Telequiz.
- 8.00—Gospel Half-Hour.

THURSDAY

- 12.45—Musical Painters (TTS)
- 7.00—Frank Morgan.
- 8.30—Canadian Cavalcade.
- 9.00—Light Up and Listen.
- 9.30—Rudy Vallee.
- 10.15—The People Ask.

FRIDAY

- 7.30—Vello Paint Dramas (MWF)
- 5.15—University Lecture (MWF)
- 7.00—The Aldrich Family.
- 7.30—The Thin Man.
- 8.00—The Perrin Trio.
- 8.30—That Brewster Boy.
- 9.00—Championship Fights.

SATURDAY

- 10.00—First Piano Quartette.
- 11.30—Children's Scrapbook.
- 1.15—Rural Rhythm (MTWTFS)
- 2.00—Two o'Clock Jump.
- 7.30—Three Shades of Blue.
- 8.00—National Barn Dance.



Spring Thaw

Photo by Herb Daw.



Every son of Canada on the field of battle is giving his best—yes, sometimes his all—for victory.

Without that full measure of support from us at home—which is their just due — their task would be desperate, difficult and well-nigh impossible. That is why every dollar that can be spared should be a fighting dollar.



Victory Bonds yield 3% interest—paid to you without fail, half yearly.

8th Victory Loan Opens April 23rd

Get ready to buy

VICTORY BONDS